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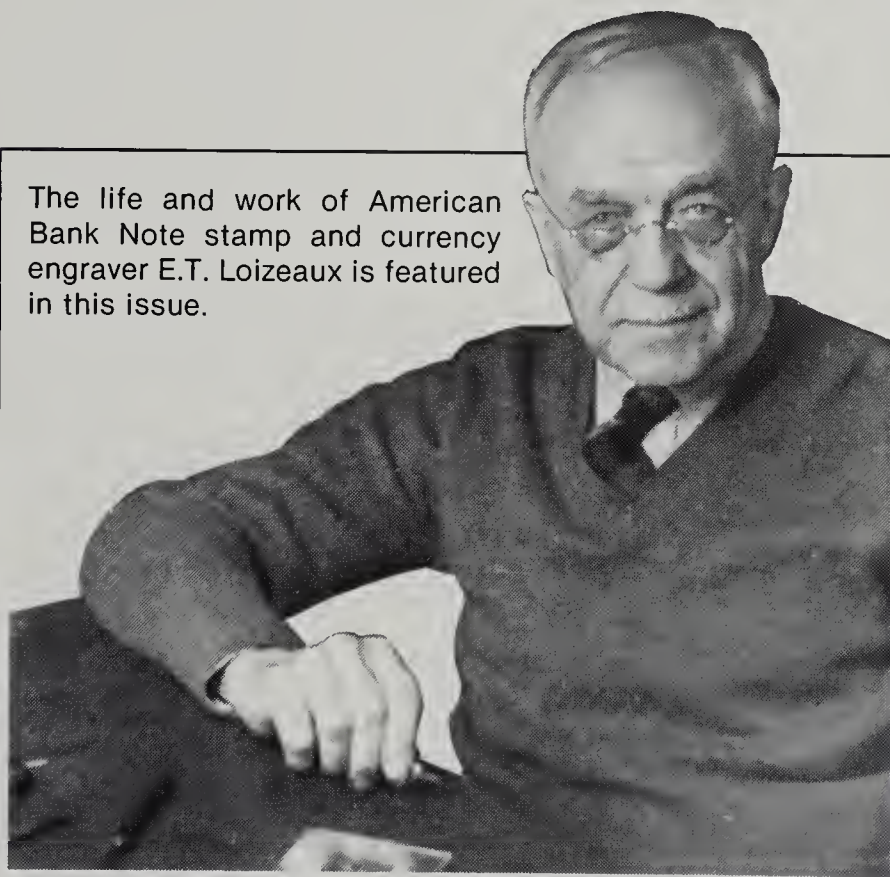
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The Essay-Proof Journal

**Devoted to the Historical and Artistic
Background of Stamps and Paper Money**

The life and work of American
Bank Note stamp and currency
engraver E.T. Loizeaux is featured
in this issue.



Official Journal of The Essay-Proof Society

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The Essay Proof Journal

Vol. 44, No. 3

THIRD QUARTER 1987

Whole No. 175

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Barbara R. Mueller, 225 S. Fischer Ave., Jefferson, Wis. 53549

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Wilson.

THIS is the conclusion of a study begun in *Journal* 173, pp. 20–24 and continued in rather disjointed fashion in *Journal* 174, pp. 76–77. This break in continuity was caused by the appearance on the American market of *The Art of Paper Currency*, a massive book by a non-collecting French journalist/photographer, Martin Monestier. It contains a special study of a significant group of De La Rue Giori experimental or test notes with Cyrillic alphabet, some of which were shown at The Essay-Proof Society meeting held during the ANA convention in Milwaukee in 1986. What follows here is first, a summary of the Monestier work, and second, a description of the items shown at Milwaukee. All of these are most attractive examples of the printer's art during the late 1970s and early 1980s. Despite many experts' denigration of test notes as mere salesman's samples, they remain valuable documents of the progress and direction of security printing as done by organizations well known in both the philatelic and syn-graphic fields.

De La Rue Giori Test/Promotional Notes Part II—Conclusion

by BARBARA R. MUELLER, NLG

According to Martin Monestier, writing in *The Art of Paper Currency*, which was first copyrighted in France in 1982 and first published in English in Great Britain in 1983, the artist behind the Pushkin notes was graphic designer Roger Pfund, who at the time had a design studio along with Pierre Blanchoud in Geneva. In 1971, he was awarded a first prize in a contest for bank note conceptualization organized by the Swiss National Bank.

He was commissioned (at an unstated date) by De La Rue Giori S.A. of Lausanne to create "an experimental thematic ten-rouble" note which would incorporate the latest technical, printing and security specifications (this evidently was before the use of the holograph). His brief was to base his design on the life and words of Russian poet Alexander S. Pushkin.

He first gathered thematic and iconographic documentation on the literary figure from which he could choose pictorial elements, in turn grouping them into front and back designs. Because the front was to be printed by offset and intaglio, two separate images were planned. The back, to be offset printed only, required only one image. For a background design Pfund worked from computer-generated drawings.

The director of the currency printing department of the Orell, Fussli Printing Co. of Zurich,* A. Kuhl, was responsible for integrating and combining the three-color printing, while Pfund, the originating designer, took charge of plate making. The three colors on the front and six colors on the back were printed in one pass through the press within a registration margin of five microns.

According to Monestier, the Pushkin portrait was derived from a contemporary painting translated into a line illustration, which in turn was engraved on a copper plate, a strange choice in the light of the wide use of steel plates in security printing. He goes on to say that three plates, one for each color, were made to incorporate the background view of St. Petersburg, the numeral 10, and the rose—a symbol from Pushkin's poetry—into the design.

The Queen of Spades, another theme from Pushkin's novels, comprised the main design elements of the back. In Monestier's words, it "was hand-engraved and transposed in offset." Again, the translation from the original French into English obscures the exact technical terms. The figure of the Queen was printed in four colors precisely superimposed. Other design ele-



Uniface Pushkin (front) design, black portrait (type 1-F).

ments on the back are card suits; on the left the Horseman of St. Petersburg, another literary allusion; and on the right Pushkin himself in the arms of his seconds following a fatal duel in which he was involved. The watermark is registered exactly with the image on the front and back.

The illustrations in the book include some items not shown at the 1986 lecture, while conversely some shown there were not used in the book. The following is a list of the book illustrations:

- enlargement of the background of the front before intaglio printing;
- first experimental drawing of the background by computer;
- enlarged detail of the sky engraving on the front;
- the Horseman of St. Petersburg in the form of a line drawing for the front; in the form of flat artwork for the back; and a transparent view with front and back superimposed;
- first computer attempts at creation of a background texture for the back; a variation based on the suits of playing cards; patterns obtained by computer for the final version of the back background texture; and combination of color and texture;
- proofs from red and yellow offset back plates;
- proof of back in blue with some purple obtained by red remaining in an ink duct;
- proof of back with first, second, and third colors superimposed;
- proof of back in green, with mustard color added to an ink duct.

(The above proofs carry the inscription at bottom “Designed by Roger Pfund Geneve” plus some parts of an inscription of the printer’s name. The lecture specimens do not have the artist’s name but do carry the full inscription “Printed by De La Rue Giori’s process and equipment.”)

The final version of the front shown in the book has a more elaborate computer background than shown in the photographs here, with the portrait a definite purplish brown. It also does not include the accessory design elements and inscriptions shown to the right of the main design in the photographs herein. Also, the numerals on the backs, both final version and proofs, do not match those apparent in the photographs that accompany this article.



Muled note front design, with added inscriptions at right (type 2-F).



Muled note front design, with rosy face and Horseman design at right (type 3-F).

**The De La Rue Giori Cyrillic Alphabet Test Notes
Shown at ANA 1986**

One of the first reports of these experimental or test notes appeared in the April 6, 1982 issue of *World Coin News*, which said that the uniface notes preceded the two-sided notes, which it called “mules”—an illogical combination of two designs. It also stated that the legends have no meaning, although the Monestier book does not address this subject at all.

Available for inspection and shown as color slides at the ANA 1986 convention in Milwaukee was one uniface Pushkin front design and two other Pushkin fronts muled to the

Queen of Spades back design. In addition to the two muled fronts and backs, one uniface back design was included. All are illustrated herein.

The coloration throughout is very subtle and beautiful. The portrait on the front of the first note (type 1-F) is basically black with rainbow colorations in the background and around the numeral counter and the floral emblem outside the primary design. On the next example, Pushkin is still monicolor but more greenish, with an orange component in the background toning (type 2-F). The company name, a control number, the word SPECIMEN, and emblems of the four suits of playing cards appear outside the design.



Muled note back design, with company name at left (type 2-B).

On the third example (type 3-F), the portrait has a very rosy face, which is not too successful, as the color spills over into the hair and onto the collar. This example also has a sketchy representation of the Horseman of St. Petersburg at the outside right; above it the floral emblem and numeral are overprinted with the rose pattern. The first example shown, the black figure, is uniface. The others have the Queen of Spades back, with variations as described below.

Thus, the note with the company name spelled out on the front also has a similar feature on the back, with slightly different suit emblems (type 2-B). The Queen is all black and white, as are the spades emblem and the numeral. The background is a beautiful modern lathework or guilloche design in many colors, not mentioned in Monestier. The Queen on the note (type 3-B) with the rosy-faced Pushkin is also black and white, but in a much inferior, smudgy print; note the shading in the cheek and eyebrow area. The numeral in a different style is moved to the lower left onto a different counter; various Cyrillic inscriptions are added, along with other numerals and a depiction of the Pushkin duel scene. The obtrusive, colored, computer-generated background overwhelms this little vignette. Finally, there is a more finished version, in different colors, of the Horseman of St. Petersburg.

The uniface version (type 1-B) of the Queen of Spades has a better black and white print of the lady herself, a more polished rendition of the computer background in essentially the same colors, and a better print of the duel scene. Also, the Horseman is in yet another combination of colors. The back of the uniface has at one end a sketchy blue/green print of the Horseman and the abstract floral pattern as seen on the front.



Muled note back design, (front has rosy-faced portrait) and other differences detailed in text (type 3-B).



Uniface back design with significant differences detailed in text (type 1-B).

The uniface Pushkin is said to be fairly common, the uniface Queen of Spades scarce, and the others—about a hundred extant. However, this evaluation was made before the Monestier book was available, so it must be assessed accordingly.

* A name familiar to philatelists as printers of the 1843 Zurich cantonal stamps.

E.T. Loizeaux

American Bank Note Artist



E.T. Loizeaux at American Bank Note Co. at his retirement in 1946. Note that vignette displayed on the easel on his desk is derived from the painting standing to his right.

E.T. Loizeaux was one of the last of the great masters in the vanishing art of portrait engraving on steel. During more than fifty years with the American Bank Note Company, his contemporaries included the legendary Alfred Jones, members of the Smillie family, Charles Skinner, and Robert Savage. His retirement at age 73 marked the culmination of the great half-century—the “golden age of steel engraving.” The following biography has been compiled by DR. GLENN JACKSON from information and illustrative material furnished by DAN C. LOIZEAUX, son of the artist. An earlier, abbreviated sketch of the engraver’s career appeared in *Journal* 162, pages 81–82.



Vignette proof of female figure used on Dominican Republic Pick S151.



Dominican Republic—proof of Pick S151, dual circulation note of 1912, known in this form only, not issued by National Bank of Santo Domingo.

ELIE Timothée Loizeaux was born of a French emigré family on a farm in Vinton, Iowa in 1873, but at the age of six he moved with them to New York City. From early years he showed artistic ability. A year spent with a commercial engraving house in Pittsburgh during his teens proved frustrating to his artistic nature, as he aspired to the lofty heights of vignette engraving.

In the 1890s the nation was entering a period of surging economic growth—expanding industries requiring stock certificates and bonds in vast quantities. This, combined with ever-increasing orders from foreign countries for stamps and currency, enabled the American Bank Note Company to prosper, dominant in its field. During this era the security documents the Company produced were without equal worldwide.

When young Elie Loizeaux won acceptance as an apprentice in 1892 at the age of 19, America's portrait engravers had no rivals, their peerless artistry proving an insurmountable obstacle to counterfeiting. Being admitted to this select group was a triumph for a young man, despite the six-month apprenticeship without pay, followed by the munificent salary of five dollars a week.

Then followed the long years of mastering this most difficult and demanding art—engraving likenesses in reverse, of thumbnail size or smaller, on a steel plate where the slightest slip of the graver could mean a week's repair. It involved studying each master's technique, his direction of line, use of interdot, etc., as personal and identifiable as handwriting to the skilled eye. Using the ruling machine, "stopping out," and biting with acid, all these vital technical skills had to be mastered but valueless they were without a superb ability in draughtsmanship, anatomy, and values. For a dozen years Elie worked under the tutelage of master engravers by day and drew from life by night at the Art Students' League under George deForest Brush. He engraved copies of their work on the softer, more easily controlled copperplate. After scrutinizing the copy of his own engraving of Stuart's George Washington, Alfred Jones pronounced, "You copied it well, faults and all."

After twenty years in its building on Trinity Place, within sound of the famous Trinity Church chimes in lower Manhattan, the Company moved to its new, large building at Hunts Point in the Bronx, a move which inspired Elie to write this elegy:

Those Evening Bells

Oh Trinity Bells! Sweet Trinity Bells!
 How fresh within the mem'ry dwells
 Of happy work, and good old times
 When last we heard your soothing chimes!

Those joyous hours are passed away;
 And many a heart that then was gay
 Within this tomb now darkly dwells,
 And hears no more old Trinity's bells.

And so 'tis now since we are gone—
 Though tuneful peals you still ring on—
 "Trinity Process" now compels*;
 We punch the clock and hear the bells.

* The term "Trinity Process" was derived from the Company's specialized process of printing in three colors. The new plant was thoroughly "up to date" even to time clocks.—ETL

Representative Die Proofs of ABN-printed Stamps with Vignettes by Loizeaux



Die proof of unaccepted Prince of Wales vignette for unissued MacDonald-Cartier centenary issue of Canada. Robson Lowe in his *Encyclopedia of British Empire Postage Stamps*, Vol. V, states that Robert Savage engraved the vignette. Minuse and Pratt in *The Essays & Proofs of British North America* give no attribution.



An original allegorical design in charcoal for bank note use done circa 1902. The model for the female figure was the artist's sister Elizabeth. The original is now in the Smithsonian collection. It demonstrates the artist's ability to create original art as did T.F. Morris, Sr., the Smillie family, etc.



Another photograph of E.T. Loizeaux at his work bench, with the female allegorical design shown here on page 112 in a frame.

In 1911, Hunts Point was still rural, with large estates and gardeners. The portrait engraving department was on the top floor, and here Elie Loizeaux engraved portraits for stamps for Canada, Bahamas, Belgian Congo, Newfoundland, and most Latin American countries. His vignettes also appear on bonds and stock certificates for numerous American corporations as well as bank notes for various foreign countries.

Over the years his peers in the department dropped out one by one. The once beautiful estates surrounding the plant were displaced by the spreading brick and concrete of the Bronx. The quality of security printing itself deteriorated. Many factors contributed to this decline, with the prevailing business philosophy emphasizing production over quality. Engravers were under continual pressure to reduce the time of engraving; high-speed presses printing on dry paper replaced slower impressions on dampened sheets; quick-drying petroleum-based inks supplanted linseed oil ones; plates were no longer wiped with burlap but with paper. Comparison of earlier essays and proofs with work by contemporary security printers worldwide reveals the disparity in artistry, sharpness, delicacy, and depth—all factors which formerly made intaglio printing the frustration of counterfeiters.

Elie Loizeaux always maintained the integrity and artistry of those superlative heights of his profession. His work is characterized by a poetic quality of line, richness of blacks in draperies and shadows, and exquisite vignetting. His direction of lines over the form of face or figure is never routine and frequently is unexpected, while his use of the interdot produces a vibrant, delicate quality to the flesh.

Retiring to his home in New Rochelle, New York in 1946 after 54 years with American Bank Note, Elie was able to pursue his lifelong interests in gardening, Bible study and writing.



Poland—proof note 1939, Pick 88.



Brazil—proof note 1943, Pick 140.



Haiti—proof of vignette used on front of Haiti; Pick 166 and back of Pick 184, 1919, National Bank of Republic of Haiti.



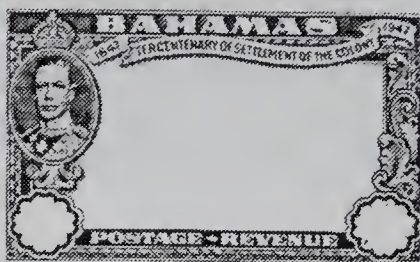
Greece—proof note 1926, Pick 101.



Ecuador—proof note 1928, Pick 87.

Vignette proof of central figure on Ecuador Pick 87.





Progress die proof of Bahamas
Scott type A16; King's head
was one of the last Loizeaux
engravings.



Belgian Congo —proof of vignette used on front of Pick 18,
undated.

Here, at the solicitation of ABN, he executed two commissions after retirement. One was the special souvenir label marking the Centenary International Philatelic Exhibition of 1947; this official seal bore portraits of President Polk, Queen Victoria, and Emperor Dom Pedro of Brazil. The other was a portrait of King George V for a Bahamian stamp. On February 9, 1955, he showed progressive die essays for that label at an Essay-Proof Society meeting in New York, along with other artifacts such as an India proof on card for Ecuador 1945, Scott type A175.

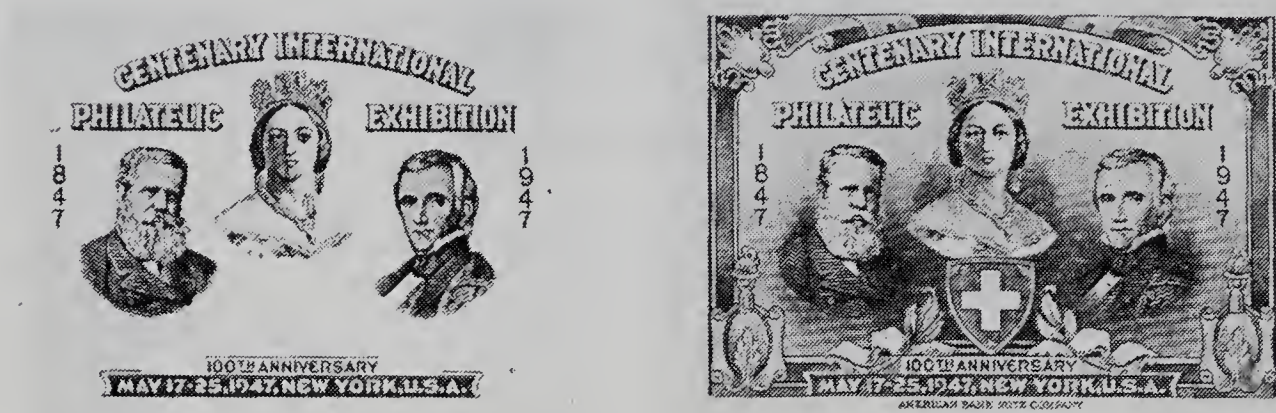
Following the artist's death in 1956, his family loaned his tools and progressive proofs to the Smithsonian Institution in Washington, D.C., and upon its move into new facilities deeded them over to the museum. The National Museum of American History now displays these tools on an engraver's desk set up exactly as Elie worked, accompanied by a nearly life-size sepia photograph of this master.

Check List of Stamp Vignettes Engraved by E.T. Loizeaux

based on research by Dan Loizeaux

Country	Scott Type and/or Number	Date Engraved by ETL
Bahamas	A16 (Portrait)	1947
Bolivia	A47	1913
Brazil	A56, A68	1910
Canada	A37	1908
	A42	1908
	A50	1927
	A76	1935
	A77	1935
	A78	1935
Chile	A15	1905
	A26 (#s 92, 94)	1910
	A33	1904
	A36	1911
	A39	1911
	A54-55	1918
Colombia	A99	1910
	A179	1939
	A219	1946
Congo (Belgian)	A32 (#s 94, 95, 96, 97, 100, 106, 107, 108	1924, 1926
Costa Rica	A55	1910
	A71, 74, 75	1923
	AP8	1934
	A109 (#229)	1944
	A109 (#C88B)	1945
	A109 (#C126)	1946
Ecuador	A62	1909
	A80	1916
	A86 (#s223, 237)	1920
	A140	1937
	AP10	1939
	A159	1942
	A163	1942
	AP26	1943
	A172	1944
	A175	1945
Guatemala	A52	1918
Haiti	A20	1906
	A63	1945
Nicaragua	A32	1921
	AP14	1939
Panama	AP51	1921
	AP34	1942
	AP40	1943
Paraguay	SP4	1941
Peru	A52	1909
	A66 (#s 227, 228)	1921
	A80	1924
	A83	1924
	AP24	1937
Salvador	A137 (#580)	1939
Surinam	A29 (#187)	1945

8871



Progress and finished die proof of the CIPEX 1947 label, heads by Loizeaux.

Venezuela	A81	1946
	AP21	1946

Non-Postage & Unissued Designs

- Canada—Prince of Wales portrait, black, 1935—essays only exists (see caption for further information).
- Bolivia—5c fiscal—allegory of “Justice.”
- Nicaragua—50c telegraph.
- Centenary International Philatelic Exhibition label, 1947.

Different Engravers for U.S. Transportation Series
“Re-engraved” Designs

The turmoil in the current U.S. transportation series of coil stamps caused by the revamp-
ing of designs to accommodate press changes is requiring new and continuing documentation
of the artisans responsible for the so-called “re-engraving,” which in some cases is not exactly
that either.

For example, the original version of the 2c locomotive stamp was engraved by John S.
Wallace (vignette) and Robert G. Culin, Sr., (lettering and numerals). The “re-engraved” ver-
sion was done by Gary M. Chaconas (vignette) and Michael J. Ryan (lettering and numerals).
Bradbury Thompson was announced as the typographer of the new stamp, but no such artist
was listed for the original stamp.

Interested collectors are advised to consult the *Linn’s U.S. Stamp Yearbook* first pub-
lished in 1983 and annually thereafter for the best listing of such details.

CATALOGUE
OF
A SUPERB COLLECTION
OF
UNITED STATES PROOFS,
SPECIMENS AND ESSAYS.

CATALOGUED BY

The J. W. SCOTT CO., L'D.

TO BE SOLD AT AUCTION

BY

WALTER S. SCOTT, Auctioneer

AT THE

COLLECTORS CLUB, 14 East 23rd Street, New York City

Winter Season, 43rd Year

MONDAY, FEBRUARY 20th, 1911

COMMENCING AT 8 P. M.

The essay-proof material in this important J.W. Scott auction of 1911 has been excerpted for this reprint by DR. STANLEY BIERMAN, who used the catalog in preparation of a paper for the *Philatelic Literature Review*. He recognized that some of it is of the first water in significance, writing the following commentary:

“There is no designation as to the vendor, but I suspect that it [is] material given to Scott and Morgenthau by Henry Mandel during Luff’s preparation of his book. I have never seen

any of the so-called ‘artist’s proofs’ as described by Scott and wonder where they are. It is quite certain that the material did not belong to the Earl of Crawford given the latter’s death in January 1913.’’

Proofs

[including what are today considered essays]

New York

1 Die Proofs, 5c black, finished design, also the head of Washington, underneath on india p. mounted.	2.50
2 — Head only in black, red, green and brown.	1.10
3 — Plate proofs, 5c in vermilion, blue, brown, green and purple.	3.00
4 — 5c black, counterfeit, interesting.	1.00

1847

5 Die proofs with border, originals, 5c and 10c, correct colors on green paper.	4.00
6 — — — — , some on yellow paper.	2.25
7 — — — 5c in black, brown and green.	2.10
8 — — — 10c black on white and blue p.	1.75
9 — — — 10c in brown and green.	1.75
10 Plate Proofs, Reprints, mounted on large card, 5 and 10c. regular colors.80
11 — — India p. 5c brown, block of four.	1.60
12 — — Card, 5c in five colors, scarce.	1.70
13 — — — 10c in five colors, scarce.	1.70

1851 Issue

One Cent

14 Die Proofs, 1c black type I mounted on card, scarce.	9.25
15 — unfinished, 1c black, no ornaments at top or bottom, figure at left missing but drawn in outline at right, rare.	2.50
16 — — 1c black, outside ornaments and figures sketched in pencil, rare.	6.00
17 — — similar to the last but in blue.	1.75
18 — — Artist’s proofs. Piece of cardboard, on one side 1c blue, cut to shape with pencil drawings to complete design. On the reverse 1c black complete stamp except at bottom, where the artist has sketched numerals at the bottom in pencil, valuable.	9.50
19 — Head of Franklin in black. Same with inscription at top and bottom; same but design completed with numerals at sides. Scarce (3).	4.25
20 — 1c blue on india on large card, the rejected design with numerals at sides (2).	3.00
21 — large paper, Head of Franklin, one cent, in different colors and papers. 24 varieties.	6.00
22 — — same, with inscription at top and bottom in different colors, papers and card, 28 varieties.	6.75
23 — — same, with inscription and side ornaments in different colors, papers and card, 25 varieties.	6.50
24 — — same, complete design in different colors, papers and card, 37 varieties.	10.00

Three Cents

25 Die Proof. Unfinished proof of the 3c type printed in black, curved labels at top and bottom, head of Washington and fancy border; the same border but without bust and straight labels; both on the same piece, mounted on card, rare.	5.75
26 — — the same, with inscription complete; similar, but with curved labels without inscription, both on the same piece mounted on card, printed in black, rare.	4.00
27 — — similar design, slightly different frame work, four circles in corner, in which the artist has sketched a double lined “3” in pencil, very rare.	6.00

28	— — the same, but the circles are blank, printed in black and red (2).	5.75
29	— — similar, the circles are filled in with a thick figure “3” on solid background, completing the design, printed in carmine, large paper impressed on card, rare.	5.00
30	— — similar, circles blank, printed in black on heavy paper, the word “Postage” is legible on the vignette, possibly an offset; the same, no margins without offset (2).	4.75
31	— — the same, except upper label is missing.	2.75
32	— — Head of Washington in different colors, papers and card, 27 varieties.	3.75
33	— — similar, with outer design, numerals and upper inscription omitted, in different papers, colors and card, 32 varieties.	6.50
34	— — similar, with upper inscription and stars in corners, no numerals, in different colors, papers and card, 33 varieties.	9.50
35	Plate Proofs, completed design, the circles are filled in with an engine-turned ground work, on india and card, printed in vermilion.60
36	— same design, on regular paper, perforated and gummed, trial colors, vermilion and pale green, the latter has no gum.	1.10

Five Cents

37	Die Proofs, Artist’s Proof; the ornaments at corners are sketched in in pencil, two large unshaded figures “5” at each side printed in black, rare.	5.50
38	similar, without outer ornaments, printed in the adopted color.	1.25
39	— similar, ornaments complete, figures shaded in black (2), brown and orange.	5.50
40	— — Head of Jefferson, in different colors, papers and card, 26 varieties.	3.75
41	— — same, with outer design, but numerals omitted, in different papers, colors and card, 28 varieties.	5.50
42	— — same, complete design, except outside ornaments, in different papers, colors and card, 34 varieties.	6.75
43	— — same, complete design, with outside ornaments, in various colors, paper and card, 33 varieties.	8.00

Ten Cents

44	— adopted design, printed in green and brown, impressed on card, scarce.	2.50
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Twelve Cents

45	— Artist’s Proof, in the four corner circles the figures “12” have been drawn in pencil, printed in black, rare.	10.00
46	— similar, but ornaments at top are missing, circles blank, printed in black.	5.75
47	— similar, ornaments complete, circles blank, printed in black.	4.50
48	— Head of Washington, in various colors, papers and card, 26 varieties.	3.25
49	— same, with inscription top and bottom, in various colors, papers and card, 39 varieties.	4.75
50	— same, with outer design, but numerals omitted, in different colors, papers and card, 30 varieties.	7.75
51	— same, complete design (7) with three white circles in corners (2) with two circles (1) and with one circle (4) in various colors and papers.	8.25

Twenty-four Cents

52	— Artist’s Proof, in the spaces at the corners the figures “24” have been drawn in in pencil, printed in black, rare.	7.00
53	— Head of Washington, in different colors, papers and card, 28 varieties.	3.25
54	— same, with outer inscription, in different colors, papers and card, 36 varieties.	4.25
55	— same, complete, without figures of value, in different colors, papers and card, 26 varieties.	4.50
56	— same, complete design, in various colors, papers and card, 37 varieties.	6.00

Thirty Cents

57	— 30c black, mounted on card, scarce.	3.00
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58 — 30c orange, mounted on card, scarce.	1.75
59 — another one.	1.75

Ninety Cents

60 — Bust of Washington, in different papers, colors and card, 24 varieties.	3.25
61 — same, with outer frame, in different papers, colors and card, 25 varieties.	3.25
62 — same, with frame and inscription in upper label in various colors, papers and card, 27 varieties.	7.75
63 — complete stamp, with figures of value in lower label in various papers, colors and card, 37 varieties.	15.00
64 Plate Proofs, 1c-90c, complete set, mounted, impressed on card, 8 varieties.	2.00
65 — 1c type I, 5, 10, 12, 24, 30 and 90c on india p.	2.10
66 — 5, 10, 12, 90c, 12c lilac on india, 90c green on card.	12.00
67 — Card 1-90c complete set, printed in brown, scarce.	2.10
68 — — same in green, scarce.	2.10
69 — — same in black, scarce.	2.10
70 — — same in blue, scarce.	2.50
71 — — same in red, scarce.	2.10
72 Trial Colors on regular paper, 5c type in vermilion, olive green, brown lilac and yellow brown, scarce.	4.75

1861 Issue

73 August. Plate Proofs, 1, 3, 5, 10, 12, 24, 30 and 90c, each in a horizontal pair, very rare.	10.00
74 September. Die Proofs. Specimen, 1, 2, 3 (2), 5, 10, 12, 15, 24, 30 and 90c impressed on large card, with Nat. Bank Note Co. imprint.	5.00
75 — Plate Proofs, 1-90c mounted on large paper, impressed on card (10).	1.25
76 — — 1, 2, 3, 5, 10, 12, 15, 24, 30 and 90c, regular colors, on india paper.	2.00
77 — — 3c scarlet, 24 and 30c black, 90c green, all on india paper.	4.25
78 — — Card Board 1c-90c, the 3c in scarlet and the 24c in two colors, 11 varieties.	2.00
79 — 1c-90c complete, printed in vermilion, scarce.	2.10
80 — same in blue, scarce.	2.30
81 — same in green, scarce.	2.50
82 — same in black, scarce.	2.10
83 — same in brown, scarce.	2.60
84 — Trial colors, on onion paper, 1c vermilion, green, blue, black, orange, brown and purple brown, all in pairs.	1.10
85 — — another set.	1.70
86 Government Control Number 1, 1c-90c, complete, each stamp with control number, scarce (10).	5.50
87 Specimen. Gothic Type, 1c-90c, complete (11), scarce.	3.25
88 Finished Proofs. Perforated and gummed. 1c-90c complete (11)	2.40
89 Trial Colors on regular paper, imperf. 3c black on yellow and pink paper, 3c red on green p. and on blue p. (pair), 10c on onion p. and 24c on blue paper, all scarce.	2.45
90 — — perforated and gummed, 3c brown, 3c (albino) impressed on white p. pair, scarce. .	2.75
91 Essays. Coupon attached. 1c pink, perf and imperf, 1c blue, perf.	2.00

1862 Issue

92 Vignettes of Jackson and Lincoln on india paper.	1.75
93 Trial Colors, 2c gray black, pair, experimental cancellation on right hand stamp.	1.75
94 — 2c on experimental paper, perf and gummed, scarce.	2.25
95 — 15c in vermilion and blue on india p.75
96 — 2c gray black, green (2) and lake, on india p.	1.75
97 Card Board, 2c in five colors.	2.00
98 — 15c in five colors.	2.00

1868 Issue

99	Trial Colors, 3c imperf grilled all over, grill 11 × 13, 3c brown red, perf and gummed. . . .	2.10
100	— 12c, grill 11 × 13, five colors, all perf and gummed.	4.25

1869 Issue

101	Die Proofs, 10c in black, with National Bank Note imprint impressed on card.	3.25
102	— 30c blue and brown, impressed on card.	2.00
103	— 90c black, Head of Washington, small figures of value, rare.	2.25
104	— 1c (small figure) in blue, Nat. Bank Note Co. imprint impressed on card, scarce. . . .	2.00
105	— same in green.	2.00
106	— same in brown.	1.20
107	— same in old rose.	1.00
108	— (large figure) design surrounded by flags, shield at bottom, 1c black, on large glazed paper; same design on gummed paper.	3.50
109	— 2c (small figure) in brown and green.	1.50
110	— 3c (small figure) in brown, impressed on card.	1.10
111	— 5c Head of Washington printed in black, yellow and blue on large glazed paper.	1.25
112	— same, on india paper, printed in blue, orange, black, carmine and green.	2.90
113	— 10c head of Lincoln, on glazed paper, Nat. Bank Note Co. imprint.	1.00
114	— Same, on india paper, in six colors.	3.00
115	— 12c (small figure) printed in orange on india p. impressed on card.	2.00
116	— same, printed on black surface paper.	1.00
117	— 15c (small figure) printed in brown on india p. impressed on card.	2.20
118	— 24c (small figure) printed in black, red and white, india p. impressed on card.	6.00
119	— 30c (Surrender of Cornwallis) printed in orange, impressed on card.	2.00
120	— same, printed in black on glazed paper, with Natl. Bank Note imprint.	1.90
121	— same, on india, in seven colors, five with imprint, rare lot.	7.25
122	Plate Proofs, 1c–90c complete, mounted on large paper, impressed on card (10).	2.50
123	15c frame only, mounted on large paper, impressed on card; the picture mounted similarly (2).	1.10
124	24c frame only, and the picture similarly mounted to the 15c.	1.10
125	1c–90c complete set on india paper (10).	3.00
126	— 30c block of four, 24 and 30c in different shades.	1.00
127	Die Proofs, 15c printed in green on white p. covered with brown net work, scarce.	4.25
128	— same, printed in blue, with red net work, scarce.	4.75
129	— 15c printed in green, large figures “15” overprinted in red, scarce.	3.25
130	Plate Proofs 24c (small figure) in black, on white, yellow and red, 30c (Surrender of Cornwallis) printed in black on green, all scarce.	4.75
131	— 90c Head of Washington printed in blue and black, the same frame without Head printed in brown, both scarce.	3.25
132	Card Board, 1c–90c regular set (10).	2.80
133	— 1c–15c printed in blue.	2.40
134	— same in green.	2.10
135	— same in black.	2.30
136	— same in brown.	2.10
137	— same in red.	2.70
138	— 15, 24, 30 and 90c, border in blue, to match set of low values.	2.00
139	— same, border in green except 90c, which has black border.	2.00
140	— same, border in black.	2.00
141	— same, border in red.	2.00
142	— same, border in brown.	2.00
143	— 15c, six varieties in various combinations of colors.	out
144	— 24c, 8 varieties, no duplicates.	3.70
145	— 30c, 9 varieties, no duplicates.	4.00
146	— 90c, 5 varieties, no duplicates.	4.50

The above 14 lots form a very handsome set and are very scarce and desirable.

147	Trial Colors, on regular paper, value in small figures, 1c buff and 1c brown, both imperf with original gum.	3.00
148	— — — 1c in nine colors, perf. grilled and gummed, rare.	4.50
149	— — — 2c in 9 colors, perf. grilled and o.g. rare.	4.00
150	— — — 3c, eight colors, all grilled, o.g. and perf, one imperf, rare.	3.50
151	— — — 12c, in six colors, perf, o.g. and grilled.	3.00
152	— — 5c Head of Washington, four colors, imperf, o.g., one perf. and o.g. scarce.	2.00
153	— — 10c. Head of Lincoln, three colors, imperf, o.g. one perf, o.g. scarce	1.60
154	Die Proof. Back of Bank Note “Signing of the Declaration of Independence,” very handsome and rare, on india p.	1.25

1871 Issue

155	Die Proofs. Head of Stanton. Seven cents below on large glazed paper, scarce.	1.00
156	— 3c, vignette on white background, on india p. printed in black.	1.10
157	— 30c, vignette on white background, on india p. printed in brown.	1.30
158	Plate Proofs, 1c–90c complete, on india paper, 11 varieties.	2.85

1873 Continental Issues

159	Die Proofs, 1c–90c complete, impressed on card, scarce, 12 varieties.	7.25
160	Die Proofs, 5, 6, 7, 10, 12, 15, 24, 30 and 90c, printed in green, impressed on card, scarce.	7.75
161	— same in red, scarce.	7.75
162	— same in blue, scarce.	7.75
163	Plate Proofs, 1, 2, 3, 6, 7, 10, 12, 15 and 24c, all on india paper.	2.35
164	— 1, 2, 3, 6, 7c, all printed in black, scarce.	1.10
165	Card Board, 1c–90c complete, 11 varieties.	1.50
166	— Trial Colors, 1c–90c complete, in brown (11), scarce.	2.10
167	— — same in green, scarce.	2.20
168	— — same in vermilion, scarce.	2.10
169	— — same in black, scarce.	2.10
170	— — same in blue, scarce.	2.20
171	Trial colors, perf. and gummed, 3c blue, 10c green, 15c dark blue, scarce.	6.50
172	— — on chemical and patent papers, 1, 2, 3 (4), 5, 10, 15, 30, and 90c, two damaged, scarce.	9.25
173	— — — 1c blue on pink laid paper, scarce.	1.10
174	— — — 3c green on deep carmine imperf, pair, scarce.	2.25
175	— — — 5c blue on thin white p. block of four, no gum.	1.80

1875 Issue

176	Plate Proofs, 2c, 5c, regular color, 5c black, on india, 2c (2) and 5c on card board.	1.00
177	Trial Colors on card board, 5c in five colors, scarce.	1.10
178	Specimen 1879, 1, 2, 3, 4, 5, 6, 10, 15, 30 and 90c, all perf and o.g. rare set.	5.00

1881–88 Issues

179	Die Proofs. 5c Garfield, vignette in inner frame only, printed in green on glazed p. mounted on card, scarce.	2.00
180	— same in blue, scarce. Plate Proofs 1, 3, 6, 10c, 5c brown and green (pair) 2c, 4c, 1 (2), 2, 3, 4, 5, 30 and 90c, all on india p.	2.20
180a	3.00
181	Card Board, 5c, 2c, 4c, 2, 3, 4, 5, 30 and 90c. Patent Laid Paper, 2c red brown, perf and gummed, rare.	2.50
182	Samples 1, 2 (3), 3, 5, 6, 10, 15, 30 and 90c, all perf and o.g. scarce set.	2.75
183	Sample A, 2, 3, 4, 5, 6, 10, 15, 30 and 90c, all perf. and o.g. mostly trial colors, scarce.	2.25

(To be continued)



Figure A. Item one—24 subjects, with enough selvage to show the plate was 6 subjects wide.

U.S. 1912 “Mystery Stamps” Called “Experimentals” or “Dummies” by BIA

by BARBARA R. MUELLER

THE philatelic world, at least that part of it interested in the early 20th century U.S. material, was electrified by a report in the April 21, 1986 edition of *Linn's Stamp News*. William Hatton, in his “Basics & Beyond” column, illustrated a group of brown “stamps” that closely imitated the 5c Washington head design in the third Bureau series (Scott type A140). He told how they were first brought to his attention by a dealer only a month earlier; that dealer didn't know what he had and neither did Hatton nor *Linn's* editor Michael Laurence. However, they did a masterful job of describing the characteristics of the three pieces at hand—blocks each 6 “stamps” wide by 7, 4 and 51 high, respectively.

For a year the philatelic world at large went without further knowledge about what had come to be called “mystery stamps.” But extensive research was being conducted quietly by the Bureau Issues Association committee on Washington-Franklin head issues, chaired by Larry Weiss of New York. At AMERIPEX '86, held just a month after the initial report of the existence of these items, Larry Weiss, through the cooperation of the dealer involved, William S. Langs, was able to examine the material with other committee members, including George Brett, and a printer for the Bureau of Engraving and Printing in attendance at the show. Photographs were made. Thereafter another dealer, Gerald M. Fantel, supplied a fourth piece for study.

The results of all that study appeared in a comprehensive, lucid analysis published in the May 1987 issue of *The United States Specialist*, journal of the BIA. Essay-proof enthusiasts are urged to study this 29-page article, which will probably form the definitive basis for knowledge about the “mystery stamps” for some time to come.

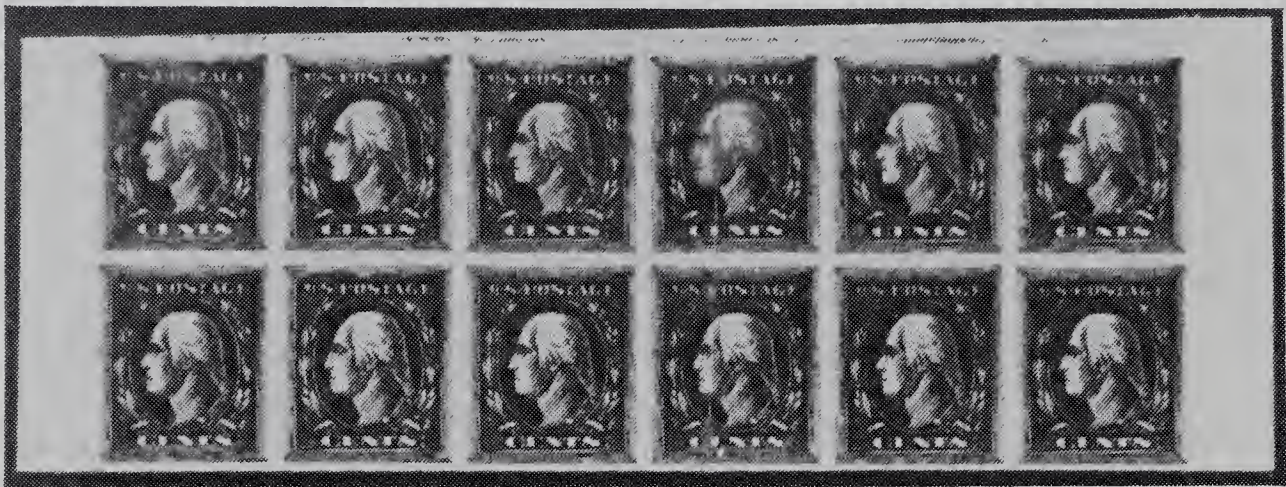


Figure B. Item four—block of 12, seen in the stock of Gerald Fantel.



Figure C. Item four—detail of top of block showing area of stamp two.

Through the courtesy of Belmont Faries, editor of the *Specialist*, we are able to present a brief synopsis of the committee’s findings which will serve to place this material in its proper context vis-à-vis traditional essays and proofs. Mr. Faries also supplied the illustrations herein. The following “summary of committee analysis” is taken directly from the Weiss report:

The 5¢ browns are intaglio products, perhaps photo-etched, produced on a rotary press during trials to determine an appropriate printing method for coil stamp production. These trials could have been performed under the direct supervision of the Bureau of Engraving and Printing, or entirely by a private vending machine company, for use in convincing the Bureau a process was available by which coils without pasteups could be printed. It is well known that other intaglio and offset printings were tried by the Bureau and it is possible they looked into new techniques such as the direct entry of subjects onto a cylinder or using photo-etching.

The items were created as dummy stamps, and the experiments were conducted in approximately January of 1912. The location for the experiments was, in order of likelihood, (1) at the printing facilities of the *Abel'sche Briefmarken-Automaten-Vertriebs-Gesellschaft*, the German firm operating in the United States as the American Stamp and Ticket Vending Company to sell vending machines; (2) the Universal Telegraph Company of Baltimore, Maryland, the manufacturer of the experimental rotary press, under the direction of the Bureau; or (3) the Bureau of Engraving and Printing.

They are printed from a 96-subject intaglio plate, probably produced not by the usual line engraving intaglio process, but by a photo-etching process. The plate was arranged so as to provide six subjects across the printed web and sixteen subjects along its length upon one rotation of the press. The plate used was cylindrical, avoiding the creation of joint lines. The outside circumference of the plate on the press was 16.14 inches, thus the plate was 5.14 inches at its outer diameter.

Each subject is from the same transfer roll relief or master negative. The design has been altered from the standard 5¢ issue by the addition of (1) two outer frame lines, (2) diagonal lines from the corners of the vignette oval, (3) fine horizontal and vertical cross-hatching through the two numerals of value, and (4) diagonal cross-hatching through "U.S. POSTAGE". The first alteration gives the plate layout a spacing of 2 mm between subjects, while the remaining three are an attempt to demonetize the subject and thus make it a dummy stamp.

The printing is on a web of white wove, unwatermarked paper that was more than 10 inches wide, probably substantially wider. The subjects went through the press bottom first. The press was equipped with an ink wiping device or doctor blade which oscillated sideways as the press was operated. Heavy inking, blurring, and a bleeding effect have combined to give an indistinct, overinked impression.

After their production, the printer, or perhaps an assistant, apparently made the pencil annotations*, cut away excess selvage, folded the remaining strips, and filed them as samples. They were then long forgotten.

These mystery stamps are not counterfeits, but instead are additional dummy stamps from the experiments conducted between 1910 and 1914 that culminated in the development of the Stickney rotary press for printing coil stamps without the need for pasteups. Although not necessarily Bureau of Engraving and Printing products, they join the already documented (Brazier, 1947) Minerva head, Alexander Hamilton head intaglio-printed and offset-printed dummy stamps, and the "No Head" dummy stamps in providing a record of these experiments. These new dummy stamps are of unusual interest in that they indicate the experimental use of advanced techniques for plate production, technology that may not have been available at the Bureau of Engraving and Printing in 1912.

In the matter of terminology, Weiss reemphasized the committee's determination to call these items "experimentals" or "dummy stamps" rather than "essays" because an essay "is a proposed design that differs in some details from the finished design" and these items are "more likely an attempt to alter an already approved design for use in an experimental manner, with no intention of ever issuing stamps of this new design."

* (The date "10 Jan. 1912" and a 3-line annotation in German which may translate to "Bavarian stamp papers, various tints" or "Bavarian papers, stamps of various tints.")

Acknowledgements

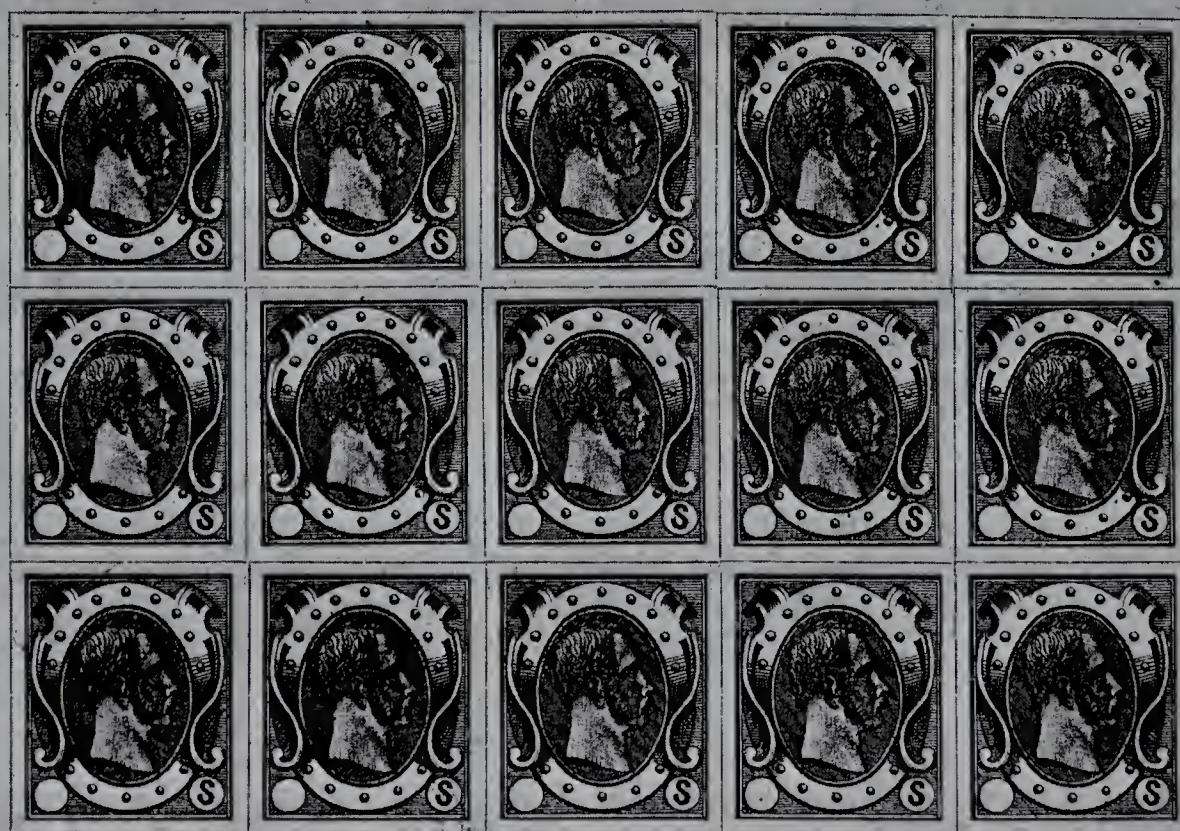
The Essay-Proof Society wishes to express its appreciation to the Bureau Issues Association, Belmont Faries, and Larry Weiss for permission to use the above report, thus placing it in a journal of record for the wider essay-proof collector community.

Schleswig-Holstein 1859 Essays at Auction

Included in the Oct. 10-11, 1986 Roger Koerber auction was a lot of essays that brought \$150 and were described thus:

SCHLESWIG-HOLSTEIN 1859 Cplt sheetlet of 15 portraits of Frederick VII of Denmark in black on unwmkd beige paper, an essay in anticipation of Danish acquisition of the Duchy, denominated in schillings but tablet of value blank, trivial toning at edges, ungummed, vf and scarce.

Est. \$200



Auction Accents

Essays/Proofs at R.A. Siegel's "Rarities of the World" Sale
May 2, 1987

1847 ISSUE

FIVE CENT RED BROWN, SHADES

21 P	5c Brown, Plate Proof on India Overprinted "Specimen" (1P3S). Block of 16, slight toning, about half have faults, Very Rare Block	E.XV	3,000.00
22 P	5c Black, Trial Color Plate Proof on India Overprinted "Specimen" (ITCS). Block of 16, Positions 47-50, 57-60, 67-70, 77-80R, Card Mounted, Position 80 is Double Transfer Type A, crease in third row ending in a tear at left, otherwise Very Fine	E.XV	4,250.00

TEN CENT BLACK

45 P	10c Black, Plate Proof on India Overprinted "Specimen" (2P3S) Block of 16, Position 22-25, 32-35, 42-45, 52-55R, "Specimen" overprint lightened, slight toning and some faults. This Is The Largest Proof or Stamp Multiple Known of the 10c 1847 Issue, ex-Earl of Crawford	E.XVI	4,250.00
46 P	10c Dull Orange Vermilion, Trial Color Plate Proof on India (2TC). Horizontal Block of Ten, Positions 3-7, 13-17R, Card Mounted, left pair and top right proof faults, very trivial on two, otherwise Very Fine, Rare Multiple	6,750.00	3,750.00
74 P	5c, 10c Black, Reproductions, Composite Large Die Trial Color Proof on India (3TCP1, 4TCP1). 2 7/8" x 2 3/8", Mounted on 3 1/2 x 3" Card. Extremely Fine, Probably Unique, The Premier Item of 1847 Issue Proofs, with P.F. Certificate.	E.XVIII	9,000.00
75 P	5c Red Brown, 10c Black, Reproductions, Plate Proofs on Card (3P4, 4P4). Complete sheets of 50 (10 x 5), Remarkably Fresh, Extremely Fine and Exceptionally Choice	22,000.00 +	16,600.00

1869 PICTORIAL ISSUE

212 P	1c-15c Pictorials, Large Die Proofs (112P1-117P1, 119P1), Fresh, Die Sunk on 5 1/2 x 8 1/2" Cards, 15c Hybrid As Always, VF, Scarce	9,900.00	5,000.00
213 P	1c-90c Pictorials Issue, "Panama-Pacific" Small Die Proofs (112P2a-117P2a, 119P2a-122P2a, 129P2a), Complete Set as Issued, characteristic toning, Very Fine, Extremely Rare.	21,300.00	14,000.00
214 P	1c-90c Pictorials, Plate Proofs on India (112P3-117P3, 119P3-112P3, 129P3), Blocks, 6c & 90c Card Mounted, All Fresh but 24c (some toning), two No. 119P3 & one No. 120P3 with faults. No. 121P3 Block with faint hinge thin, otherwise, Very Fine Set.	9,100.00	5,500.00
226 P	15c-90c 1869 Pictorial Issue, Plate Proofs on Card, Centers/Flags Inverted (120P4a-122P4a, 129P4a), Complete Set, Extremely Fine, Very Rare, Only 100 Sets Issued.	24,000.00	11,500.00

1890 REGULAR ISSUE

260 P	1c-90c 1890 Issue, Plate Proofs or India on Card (219P4, 219D-P3, 221P4, 222P4, 223P3, 224P3, 225P4, 226P3-229P3). Blocks, India
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Proofs Card Mounted, All Denominations Represented Fresh, Extremely Fine "Set" 4,780.00 2,000.00

COLUMBIAN ISSUE

263 P 1c-\$5.00 Columbians, Plate Proofs on Card (230P4-245P4), Complete Set, Fresh with Original P.O. Dept. Envelope, Very Fine and Choice Set . . 3,140.00 1,650.00

TRANS-MISSISSIPPI ISSUE

291 P 1c-\$2.00 Trans-Mississippi, Large Die Proofs (285P1-293P1). Die Sunk on 3½ x 4" Cards (approximate sizes), some light toning, mostly affects card edges, otherwise Very Fine Set..... E.XV 2,200.00

Greek Hand-drawn Essays at Auction

Christie's Robson-Lowe Sale, Zurich, Nov. 12, 1985

Prices in Swiss francs

779 1911-21 Definitive issue hand-drawn essay in pen and ink for 10 lep. on wove paper (80 x 127 mm.). S.F. 750 675
780 — ditto, hand-drawn essay for 20 lep. in similar format, some tiny pinholes and slight thin..... S.F. 500 507



779



780

International Reply Coupon Essay at
Christie's-Robson Lowe Sale, Jan. 22, 1986

Imperial Reply Coupons

- 1171T 1908(c.) proofs in black and brown (crayon mark) without value, numbered "11167" and proofs of the 2½d. value tablet, some minor soiling but exceptional examples of the engraver's and printer's art. £100 324



1171

Courvoisier Security Printing Firm Sold

According to Edgar Lewy, writing in *Linn's Stamp News* of May 11, 1987, the highly acclaimed firm of stamp printers, Courvoisier SA of La-Chaux-de-Fonds, Switzerland, has been sold by the previous owners to a three-man consortium from the watch-making industry. Lewy quotes Zumstein & Cie, the well-known Swiss philatelic publishers, as saying, "The new owners do not deny that the whole philatelic printing sector is subject to considerable competition."

This is due to the much cheaper and almost equally effective multicolor offset lithography process that is beating out the more expensive work by photogravure, a process in which Courvoisier has excelled. Lewy says that during 1986 the firm printed 164 different stamps for 16 different clients (half in Europe, half overseas) and the three UN agencies in New York, Vienna and Geneva.

Essays/Proofs at Christie's-Robson Lowe Sales, 1986

(all descriptions are from the sales catalogs)

Prices in pounds sterling

Sale of April 29, 1986

SOUTH AUSTRALIA

1883-95 Issue

Essays

173	½d. hand-painted in yellow-green and green with country name and value picked-out in Chinese white, on piece of tracing paper (76×62mm.), marked "Seen 23/11/81" and initialled.	£200	345
174	3d. hand-painted in violet with "POSTAGE & REVENUE" and "THREE PENCE" picked out in Chinese white, on a piece of tracing paper affixed to thin card (60×75 mm.) marked "Approved", dated "14.7.85" and initialled. Some small faults clear of design.	£150	280
175T	4d. hand-painted in purple with country name and duty picked-out in Chinese white, on piece of tracing paper affixed to thin card (66×89mm.), dated "MARCH 18.89".	£150	302
176T	6d. hand-painted in green with "POSTAGE & REVENUE" and "SIX PENCE" picked-out in Chinese white, on piece of tracing paper (64×74mm., large part missing at right though not affecting design), marked "Approved" and initialled	£100	183

Die Proofs

177	3d. complete design in black on glazed card (92×60mm.), marked "BEFORE HARDENING" and dated "16 OCT 85".	£50	70
178T	4d. proof of the head with uncleared surround, in black on glazed card (92×60mm.), marked "BEFORE HARDENING", dated "16 MAY 89" and further marked "South Australia improved head Die—punch taken" in red ink.	£50	97
179	6d complete design in black on glazed card (92×60 mm.) marked "BEFORE HARDENING", and dated "21 OCT 85"	£50	70

Plate Proofs

180T	½d. in green, an interpanneau block of eight and a strip of four, all imperforate and a corner plate number block of twenty-four (6×4) with alternate vertical rows imperforate giving twelve imperforate between pairs, 3d in yellow-olive, an imperforate corner plate number block of eight (4×2) and a marginal perf. 14 block of four, and 4d. in black, a marginal block of four on unglazed card and in purple, an imperforate corner plate number block of eight (4×2).(60).....	£300	237
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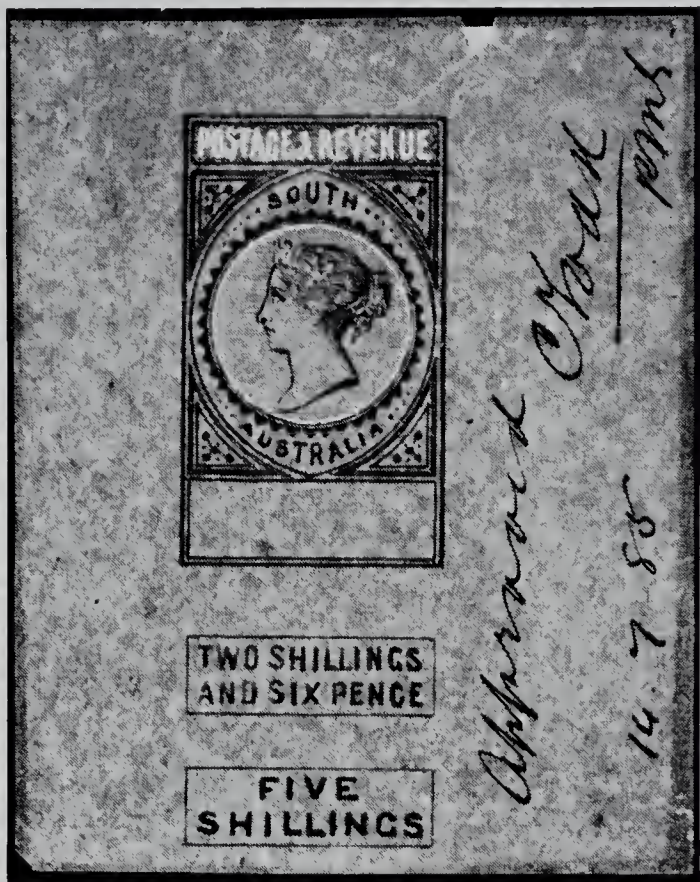
1886-1912 "Long Stamps"

1886-96 Postage and Revenue

Essays

200	Hand-painted in violet with blank value tablet showing "POSTAGE & REVE-		
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	NUE” picked out in Chinese white, on small piece of card (33×49mm.) dated “1.JULY.85”. A few minor blemishes but most attractive.	£250	864
201	— a similar essay on piece of tracing paper (58×73mm.) showing boxed “TWO SHILLINGS/AND SIX PENCE” in green and “FIVE/SHILLINGS” in red below, the whole marked “Approved”, dated “14.7.85” and initialled, tear at top affects design.	£300	918



201



200

Die Proofs			
202	Master in black on glazed card (92×60mm.), marked “BEFORE HARDEN-ING” and dated “12 OCT 85”.	£125	183
203T	5/- proof of the duty plate, in black on glazed card (92×60mm.) dated “16 OCT.94”.	£50	59
Plate Proofs			
204T	A pair in mauve with blank value tablets, 2/6d. pair and single in mauve and turquoise and 5/- single in mauve and red, all imperforate on gummed unwatermarked paper, fine.	£150	135
205	An imperforate corner plate number pair with blank value tablets, in mauve on gummed unwatermarked paper.	£50	47

Sale of June 10, 1986

RHODESIA

The 1896-97 Large Arms Issue

Essays			
52T	8d. printed and hand-painted essay by Perkins Bacon & Co. comprising un-adopted vignette without Crown at top, printed in brown on thick card		



52



54



53

	(stamp size), value tablets and the word “PENCE” hand-painted in white on blue background, the essay mounted on thick card (45 × 53 mm.). . .	£850	918
53T	8d. composite essay by Perkins, Bacon & Co. comprising a vignette die proof in grey (again lacking the Crown at top) printed on card but with the country name section cut away before the proof was re-backed on thick card; a revised country name inscription was added in black and the printed value figures and word “PENCE” are pasted in position.	£850	702
54T	8d. printed essay with vignette lacking crown at top, perforated 11½, in grey and mauve on gummed paper; area of gum loss where previously hinged, otherwise fine.	£125	151
55T	— ditto, in grey-blue and purple. Fine.	£125	124



56

56T	8d. essays in unadopted design believed to have been prepared by Perkins, Bacon & Co. printed in green and orange, blue and brown, both on white paper, also in brown on yellow paper and black on magenta coloured paper. Fine. (4).	£500	561
57T	1896 Skipper and East essay using the Great Britain 1d. Revenue but with the word “POSTAGE” in place of the words “INLAND REVENUE”, printed in red as the vignette and with the 5/- value tablets printed in black as an overlay, fine with 10 mm. margin at foot.	£200	172

The 1910 Double Head Issue

To mark the Royal Visit by H.R.H. The Duke of Connaught to Rhodesia in 1910 it was decided to issue a series of commemorative stamps, and essays were prepared for these in 1909. Essays in two accepted original designs are known based on a portrait of Queen Alexandra and a portrait of King Edward VII.

Essays

- 207T
- 2D. PHOTOGRAPHIC AND WATER COLOUR ESSAY comprising a bromide vignette showing a portrait of Queen Alexandra with a hand-painted frame, mounted in die sunk card (69×98 mm.). An exquisite example of the artist's craft as well as being an essay of exceptional importance.....
- £4750
- out



207

208

- 208T
- 2/6D. PHOTOGRAPHIC AND WATER COLOUR ESSAY comprising a bromide vignette showing a portrait of King Edward VII with a hand-painted frame, again mounted in die sunk card (69×98 mm.). Superb and one of the most important Double Head issue proofs or essays.....
- £4750
- out

After the death of King Edward VII new designs were prepared for the proposed issue of Royal Visit stamps. The final adopted design incorporates half-face portraits of King George V and Queen Mary, based on photographs by Downey, within a frame, yielding a design of exceptional attractiveness accentuated by use of bold colours. Although initially conceived as a commemorative issue the series of stamps was retained for definitive use.

Proofs

- 209T
- ½D. BICOLOURED COMBINATION ESSAY DIE PROOF with frame showing “WATERLOW AND SONS LTD. LONDON” imprint at foot, printed in dull green and vignette printed in black, mounted in die sunk card (69×100 mm.).

£35004050

Note: The die sunk card is endorsed “OLD” in pencil on the reverse. One other similar proof is known which is endorsed “new” on reverse. It is believed these endorsements refer to states of the vignette die. From comparison of the “old” and “new” vignette dies it is clear considerable modification was undertaken between the two states.

- 210T
- 1D. BI-COLOURED COMBINATION ESSAY DIE PROOF with frame, showing printer’s imprint at foot, printed in rose-red and the vignette printed in black, mounted in die-sunk card (69×100 mm.). One of two similar proofs known.

£35004590

Note: The die sunk card is endorsed “new” in pencil on the reverse.



209

210

- 211T
- 7½D. FRAME DIE PROOF in black on wove paper approximately stamp-size; the proof is slightly rubbed and soiled, and also is lightly crossed in crayon. A rarity of paramount importance and unknown until the discovery of the Waterlow die proof records.

£750810

Note: This proof has been cleaned and the manuscript die number has been strengthened to enhance the appearance.

- 212T
- 1/- frame die proof in black on wove paper approximately stamp-size; the proof is slightly rubbed and soiled, and is also lightly crossed in crayon. The poorer of two similar proofs known.

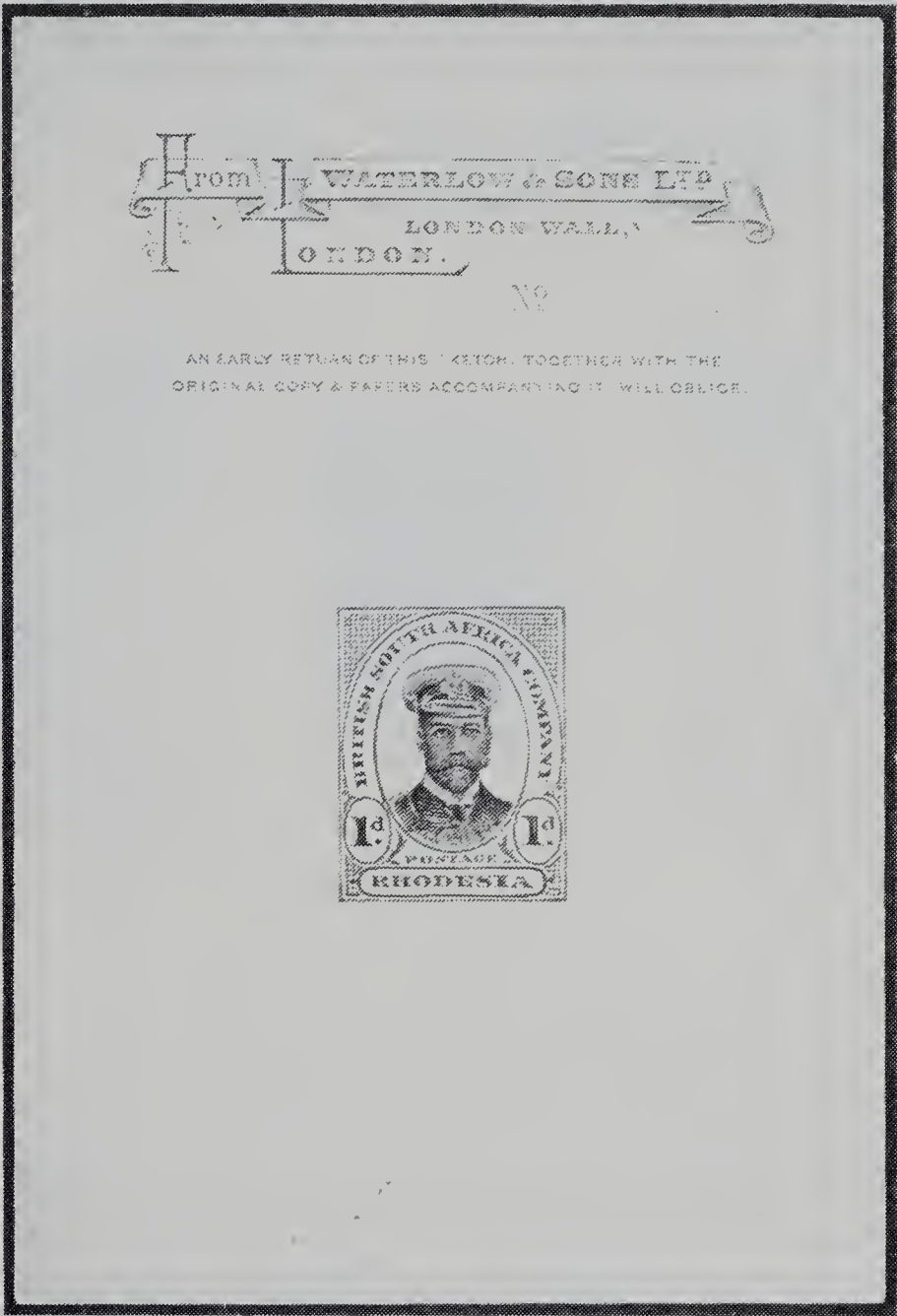
£500351

Note: This proof has been cleaned and the manuscript die number has been strengthened to enhance the appearance.

The Admiral Head Issue 1913-24

Essay

430T	1d. Artist's essay in an unaccepted design on white glazed card (76×112 mm.) with printed Waterlow inscription at top, comprising a cut-out printed Admiral head in black partially retouched by hand at base with border and lettering entirely hand-drawn in blue-black; a rare and important essay.	£800	1026
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430

Printer's Record Die Proofs

The first three proofs have been cleaned and the manuscript die number strengthened to enhance their appearance.

431T	2½d. in black on wove paper (stamp-size), slightly soiled and rubbed, also lightly crossed in crayon.	£300	216
432T	8d. frame die proof in black on wove paper (stamp-size), slightly soiled and rubbed, also lightly crossed in crayon.	£300	216
433T	10/- frame die proof on wove paper (stamp-size), slightly soiled and rubbed, also lightly crossed in crayon.	£300	226

434T	3d. frame die proof struck in violet in wove paper (50×87 mm.) with die number “4984” printed in reverse at top, some extraneous printing ink on front, several small pinholes and cuts in the paper at various positions doubtless of significance to the engraver or printer. Rare.	£850	756
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Note: The frame dies for the 2d., 3d., 4d., 5d., 6d., 8d., 10d., 1/-, 2/- and 7/6d. denominations each show an “L” shaped guide mark located outside of the design in each of the four corners.

Colour Trials

435T	6d. Printer’s colour trial comprising a composite print with the vignette and frame dies struck in black and deep orange-red, on wove paper (28×32 mm.) which is mounted on card, marked “4” in pencil on margin, proof scored through as usual.	£400	567
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435



437



436

436T	6d. Printer’s colour trial comprising a composite print with the vignette and frame dies struck in brown and blue, on wove paper (28×33 mm.) which is mounted on card, marked “7/6” in pencil on margin, proof scored through as usual.	£400	567
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Note: This colour combination was adopted for the 3/- denomination whilst the 7/6d. was printed in shades of maroon and slate-black.

437T	6d. Printer’s sample die proof comprising a composite print with the vignette and frame dies struck in black and steel-blue, on gummed wove paper cut down to stamp size and overprinted “WATERLOW & SONS L ^{TD} /SPECIMEN” in blue. Rare.	£500	410
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438T	Admiral Head proofs each on wove paper, in black (14×14 mm.), in blue (12×18 mm.) and in purple (18×19 mm.), taken from the plate proof sheets printed for the 1924 Southern Rhodesia issue. (3).	£100	86
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Specimens

439T	A part page from a Post Office record book bearing ½d. (three singles), 1d. (three singles), and 2½d. (strip of three), Die I perf. 14 2d., 4d. and 5d., perf. 15 3d., 6d. and 2/-, Die II perf. 14 8d., 1/-, 3/-, 5/-, 7/6d., 10/- and £1, also perf. 15 10d. and 2/6d., each in a strip of three, all stamps overprinted “SPECIMEN” (Samuel Type W2) and punctured with a 5mm. hole, some stamps with a trace of green crayon. (54).	£1250	1026
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Capex 87 Souvenir Sheet of Special Interest to Students of Stamp Printing

Canada Post Corporation issued three commemorative stamps featuring historic Canadian post offices on June 12 in honor of Capex 87, the international philatelic exhibition held from June 13 to 21 at the Metropolitan Toronto Convention Centre. Together with the stamp commemorating Toronto's first post office issued earlier in 1987, the four stamps combine to form a special Capex 87 souvenir sheet, also issued June 12.

The designs depict the post offices of Nelson-Miramichi, New Brunswick; Saint-Ours, Quebec; and Battleford, Saskatchewan as examples of some of the different forms of post office architecture that may be found in Canada. Printed at the bottom of each stamp is the name of the community and post office's postal code.

The four stamps were designed by John Mardon of Toronto and each was printed in a combination of two printing techniques: intaglio (steel engraving) and lithography. Each post office design was printed in six-color lithography, brightly distinguishing it from the single-color line work of the intaglio printing used to depict adjacent buildings and background.

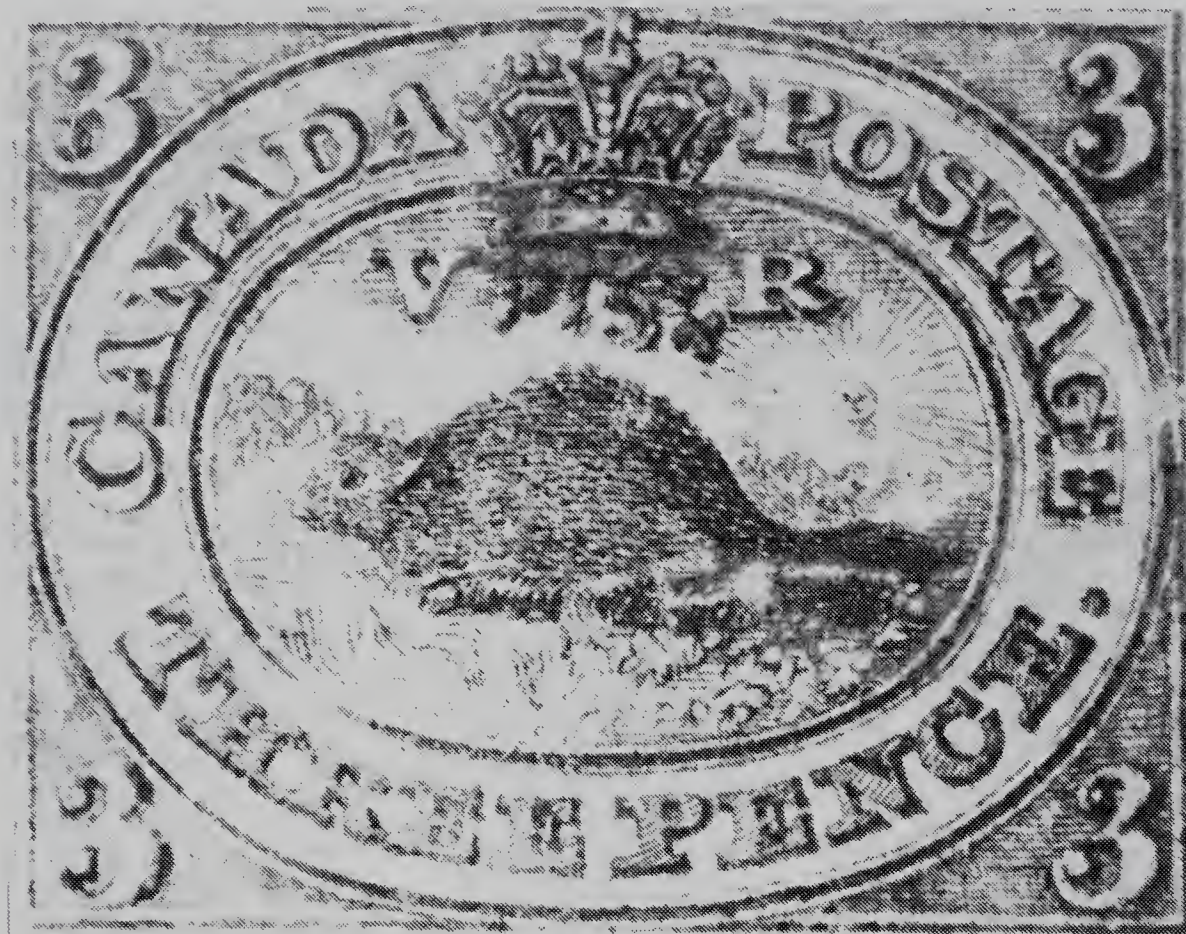
For the first time in Canada, the public can see a proof-like separation of a stamp design that illustrates the two printing methods used to produce these stamps. The souvenir sheet depicts the Toronto post office design three times: one showing only the lithograph portion, one showing only the intaglio portion, and then the finished, and perforated, final stamp.

The intaglio line work was printed using four different colors in each of the individually issued stamps. But because the four stamps in the souvenir sheet were printed simultaneously, the intaglio portion of the souvenir sheet stamps is the same color, in effect creating four new stamps.

Also, the Toronto Post Office stamp in the souvenir sheet was printed at the 36-cent denomination. The original stamp, which was issued on February 16, several months prior to postage rate changes, was printed at the 34-cent denomination.

The border area of the souvenir sheet design features tools of the trade, both of collecting and engraving. The collector's tools shown are a magnifying glass, stamp tongs and a perforation gauge. The engraver's tools shown include a printer's magnifying glass, a graver and a

burnisher, tools used in the fine detail work of preparing a master die for the steel-engraved printing process.



Canadian First Issue Essays at Capex 87

Heralded through pre-exhibition press releases was the inclusion of the two modest-looking essays by Sir Sandford Fleming for the first Canadian stamp in the Canadian National Postal Museum section of the Capex 87 international. Inaccurately called “essay proofs” both in the releases and in the show catalog, these are stamp-size lithographic prints of Fleming’s original designs. Thus, one might call them proofs of essays!

Either way, the showing at Capex 87 in Toronto had an interesting tie-in to Capex 78, since the items were acquired by the Museum in 1977 at a London auction, as reported in *EPJ* 137, Winter 1978:

Offered in the Stanley Gibbons auction sale of Nov. 24, 1977 in London of the “Consort” collection of Canada and estimated at a value of £7,500 were two essays for the first issue of the Province of Canada. They are of the design types illustrated in the EPS catalog *The Essays and Proofs of British North America* by Kenneth Minuse and Robert Pratt as IE-A and 3E-A, in black on thin brittle yellowish paper.

The following description from the auctioneer’s catalog is worth recording here:

“Before it was decided to contract out production for the new stamps to Rawdon, Wright, Hatch and Edson (later the American Banknote Co.) essays for two denominations were prepared by Sandford Fleming, a civil engineer and surveyor. They were 3d. and 1s. values both similar in design to the issued 3d. An entry in Fleming’s diary for Monday, February 24, 1851, reads “Breakfasted at Ellah’s Hotel with Mr. Rutten & Hon’ble Jas. Morris, Postmaster General. Designing stamps for him.” Using Fleming’s essays a lithographic plate was made by Mr. James Ellis and a number of stamps printed. Although the 3d. was issued in a modified form, various factors were involved in the Post Office authorities declining to use Fleming’s originals. The chief reason was probably that the lithographic production was not acceptable

whereas the engraved one was: also as the 1s. was for use on mail abroad it was felt a portrait of the Queen would be more appropriate. It is believed probable that the examples on offer here are the only ones to have survived.”

Note that the name of the designer is spelled “Sandford Fleming” instead of “Sanford Flemming” as in the catalog.

J.E. Kraemer bought the essays for the Canadian National Postal Museum, paying 10,000 pounds for the pair.

The release sent out with the illustration of the three pence shown here added the quotation from Fleming, in a Jan. 2, 1888 letter from Ottawa, that “the first proof taken from the plate by the engraver is, as I have stated, in my collection of scraps.” His use of the term “engraver” was probably generic, since a lithographer was involved.

Spurious Note Illustrated in Article on Smillie’s “Mill Door” Vignette

by DOUGLAS B. BALL

I read with interest the article by Ronald Horstman—“A Favorite Bank Note Vignette, James David Smillie’s ‘The Mill Door’” in the First Quarter 1987 issue of the *Journal*. There are several additional comments that might be made.

On page 7 there appears a \$20 note purporting to have been issued by the Farmers and Manufacturers Bank of Savannah, Georgia. This note is spurious, as there never was any such bank. The story of its issue is as follows:

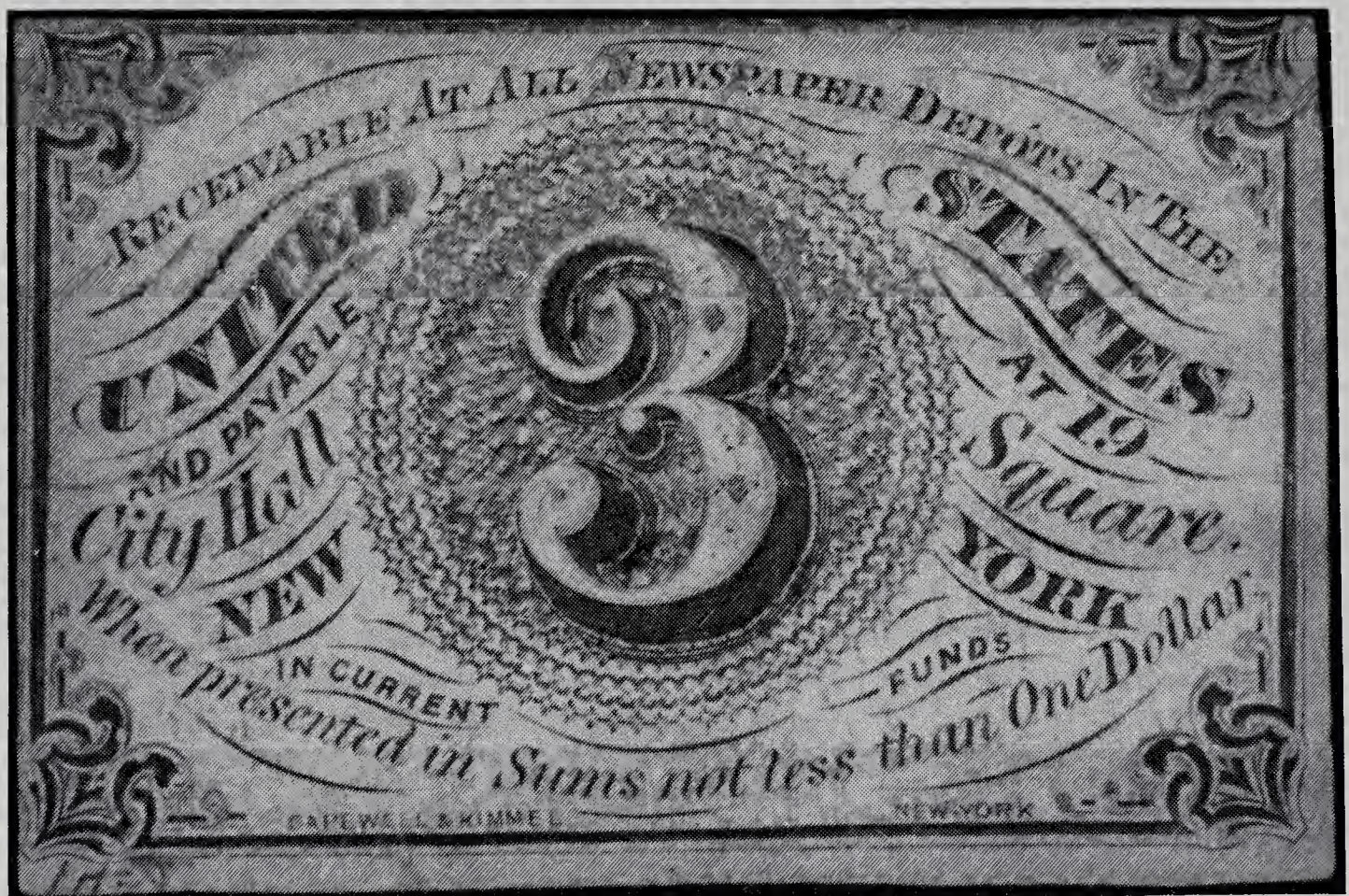
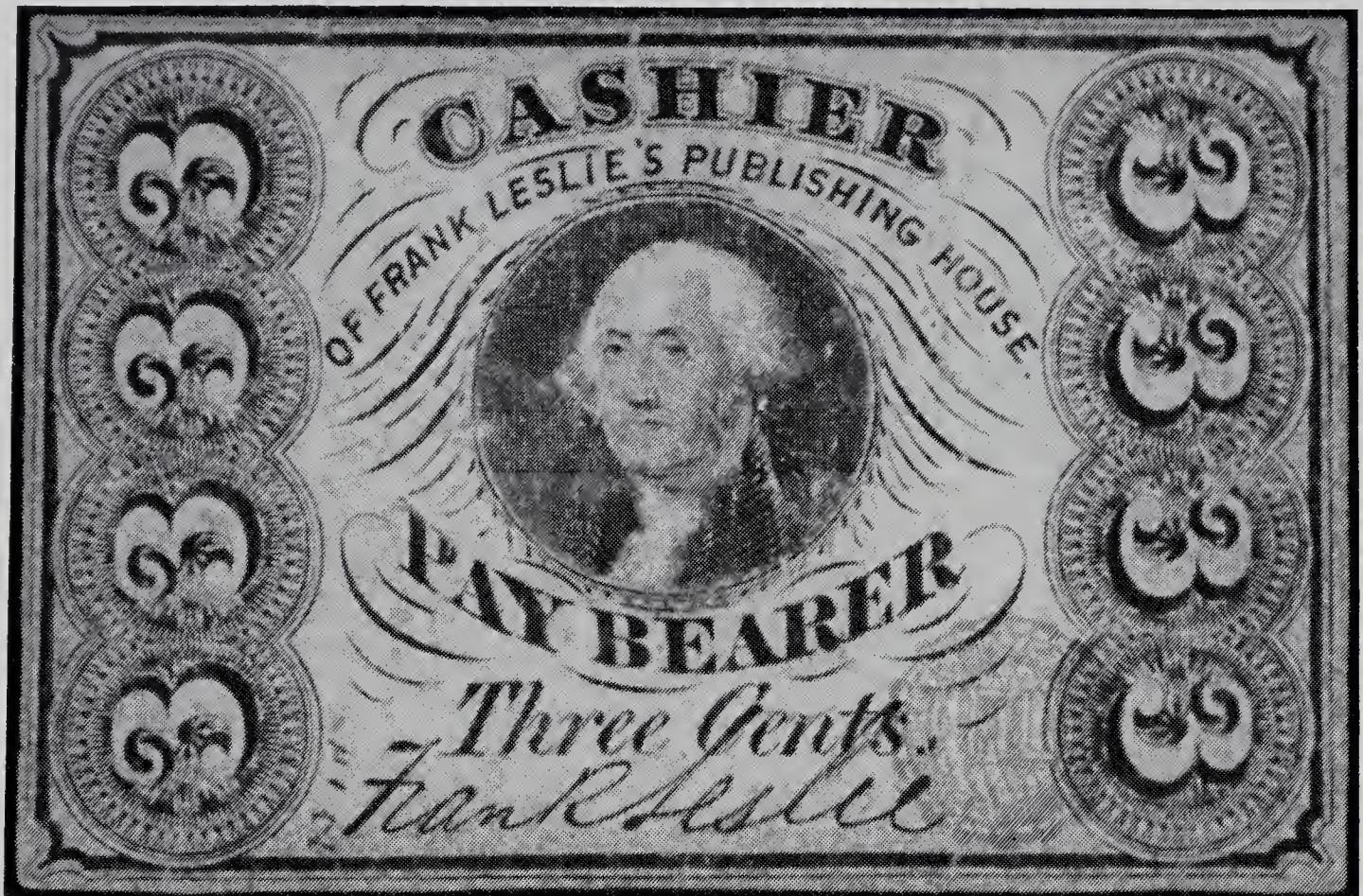
In the fall of 1862, the firm of Blanton Duncan, then of Columbia, South Carolina, received an order for \$20 bills on this bank. Without further investigation, Duncan ordered the notes to be made up, using a \$20 counter then appearing on the Type 20 Confederate notes and the woman at right, who appears on the Type 44 and 45 \$1 Confederate bills. The central vignette was probably copied from the \$5 note of the Farmers Bank of North Carolina at Greensboro (Pennell no. 750).

Warned that no one had ever heard of this supposed bank, Duncan discovered that no such bank had even been chartered and the address was only a post box in Savannah. The package was delivered and a detective posted with guards to await the arrival of the would-be operators of this fraudulent bank. Fearful or forewarned, they never dared to ask for their mail and most of the notes were burnt. They are very rare today.

Secretary’s Report

by Barbara R. Mueller, Promotional Secretary
225 S. Fischer Ave., Jefferson, WI 53549

Because of the shortened interval between publication of *Journals* 174 and 175 caused by the desire to “catch up” on the schedule, there will be no Secretary’s Report in this issue. It will appear again in the fourth quarter issue.



Advertising Scrip Imitates U.S. Fractional Currency

Shown in an exhibit from the Eric P. Newman collection at the St. Louis Mercantile Bank Money Museum, of which EPS'er Gene Hessler is curator, was a piece of scrip issued by the famous journalist/publisher Frank Leslie in the form of the 1862 three-cent fractional currency note. The front bears a Washington portrait somewhat similar to that of the genuine but only the bare inscription "Cashier of Frank Leslie's Publishing House/Pay Bearer/Three Cents" plus Leslie's signature. A series of circular counters bearing the numeral "3" comprise the left

and right borders. The back features, like the actual note, a large numeral “3” at center but no Roman numerals in the corners. In place of the obligation there is the inscription “Receivable at all newspaper depots in the United States and payable at 19 City Hall Square New York in current funds when presented in sums not less than one dollar.” The printer’s imprint reads “Capewell & Kimmell New York.”



Dutch Comic Cartoon Stamp Designs Explained

The 1984 Netherlands Child Welfare set of four denominations and miniature sheet was designed by Joost Swarte of Haarlem on the theme “the child and the strip cartoon.” Each stamp shows an episode in a comic strip with the characters’ conversations in typical “balloons.” Translated into English, these read:

- 50 + 25c: Music lesson. Text: “Can you quickly teach me how to play the violin? It’s my mother’s birthday tomorrow and I want to surprise her:”
- 60 + 20c: Dentist. Text: “If I promise not to cry, can I have a sweet?”
- 65 + 20c: Plumber. Text: “I left the tap running to make it easier for you to find the leak.”
- 70 + 30c: King. Text: “There wasn’t a penny left in the chest, Your Majesty, but I’ve found another way we can use it.”

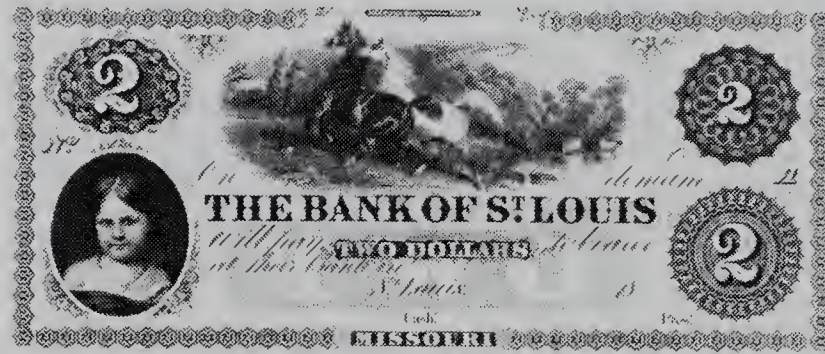
Call for Annual Meeting

As directed by the Board of Directors, I hereby call the Annual Meeting of The Essay-Proof Society and announce it as required by the Society’s By-Laws.

The Annual Meeting for 1987 shall be held at the Collectors Club, 22 East 35th Street, New York, NY, on Thursday, Oct. 8, 1987, at 8:00 P.M. and will be in session until all business which may lawfully come before the meeting shall have been transacted.

The election of Directors to replace those whose terms expire and any other business as is provided for in Article III of the Society’s By-Laws shall constitute the Agenda.

David E. McGuire, *Secretary*



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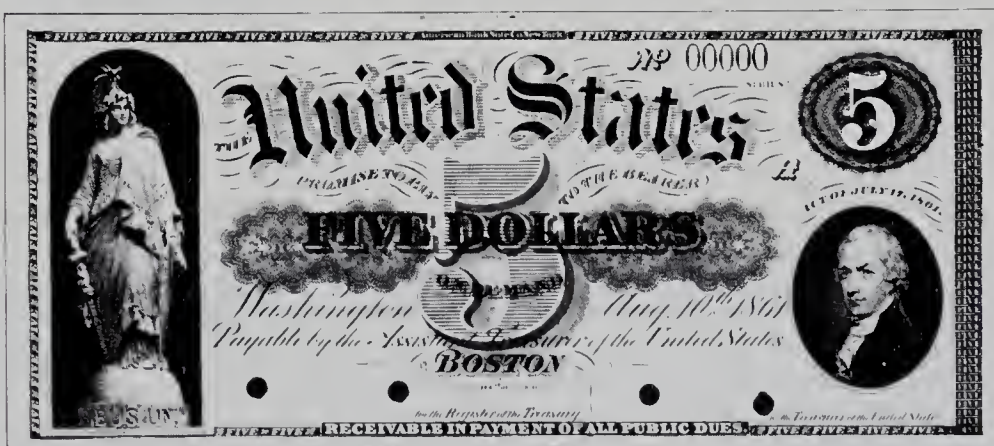
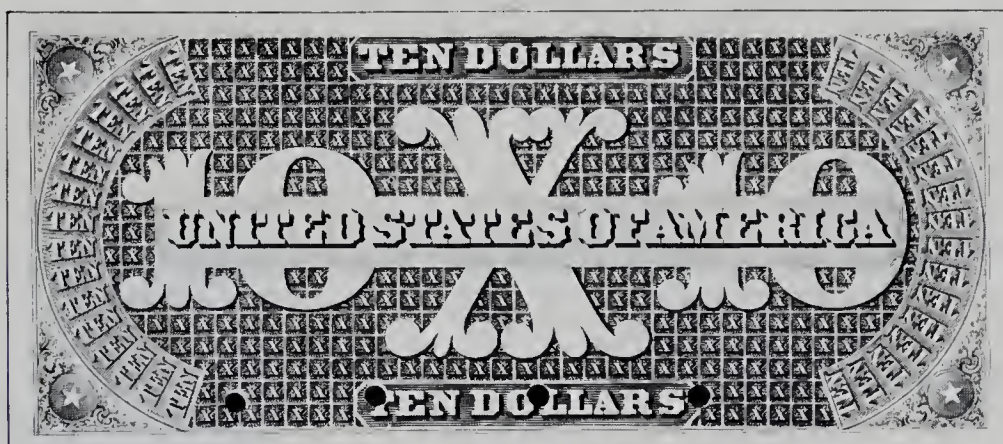
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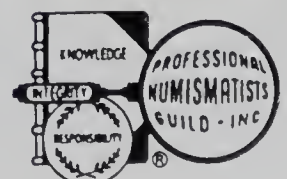
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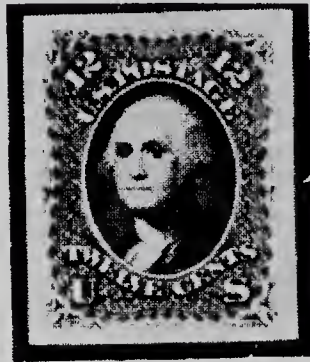
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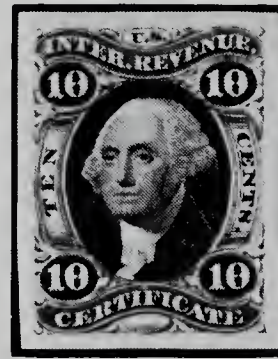
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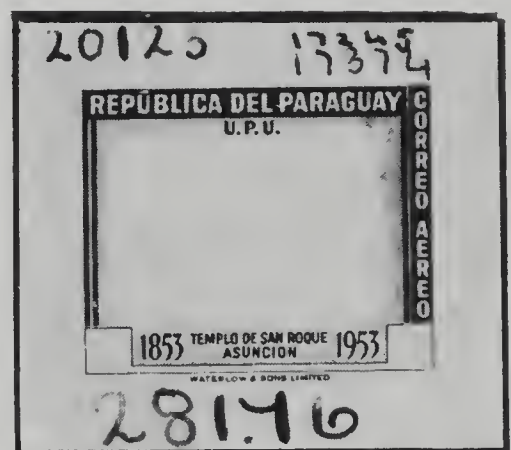
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